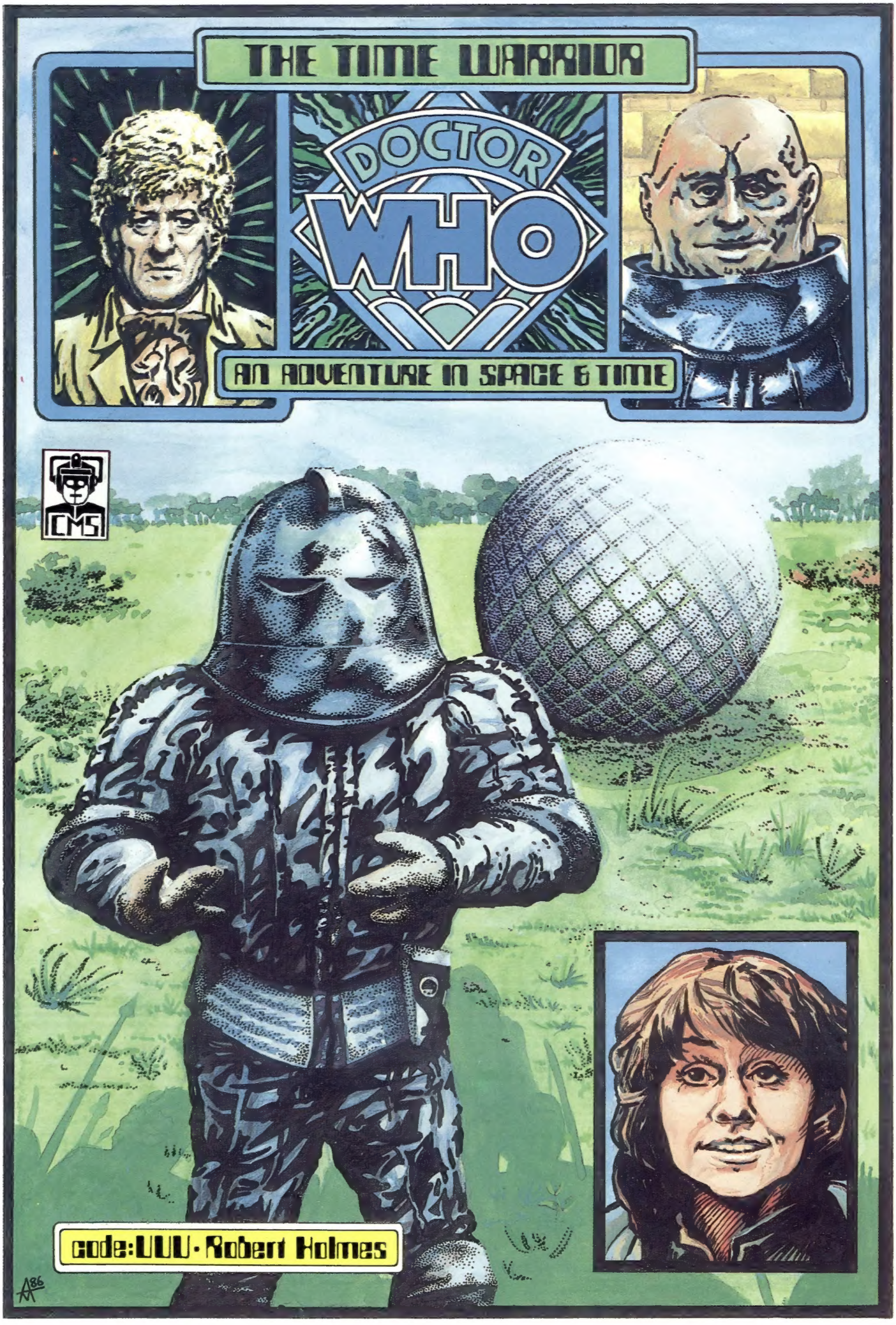
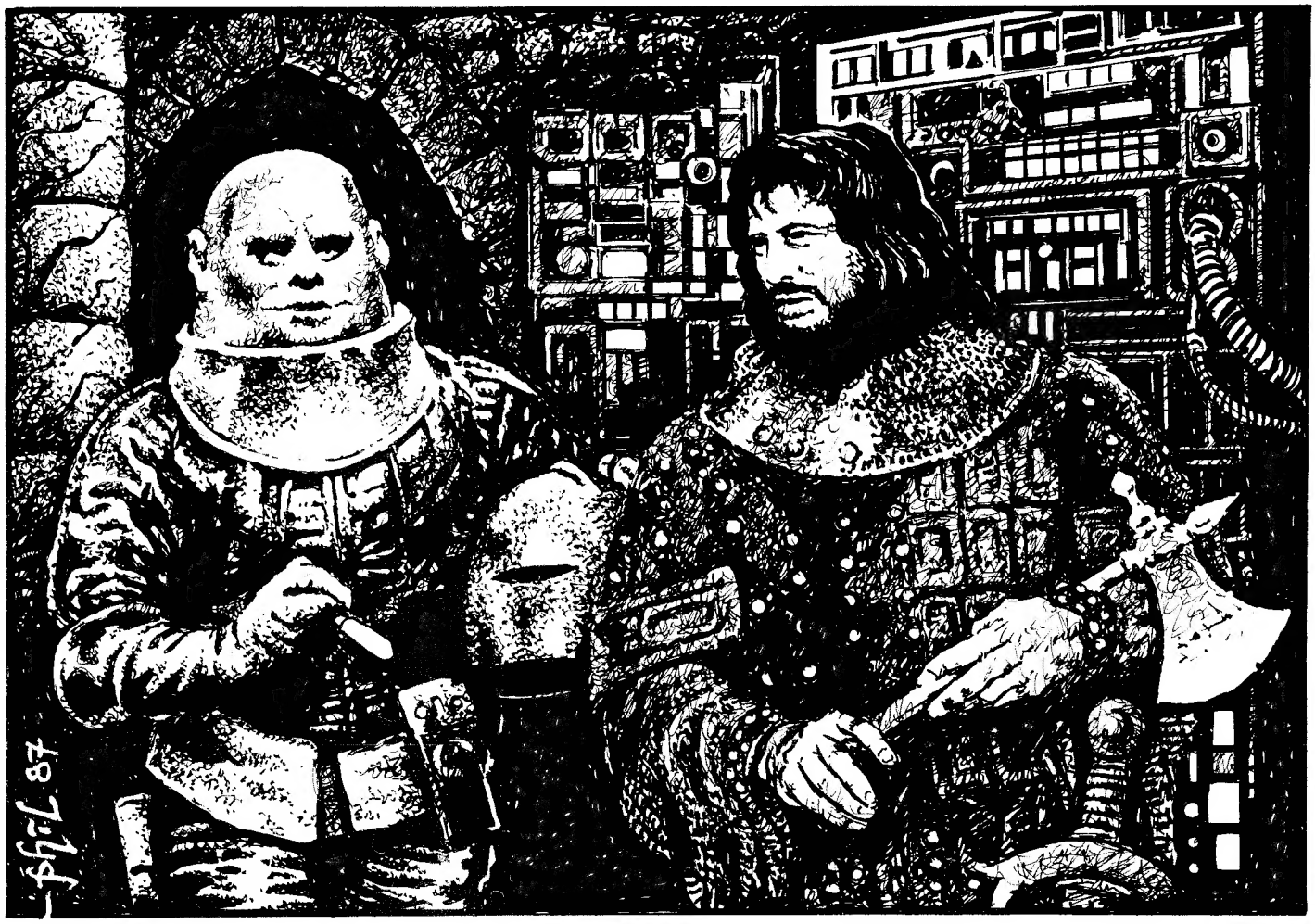

THE TIME WARRIOR
DOCTOR
WHO
AN ADVENTURE IN SPACE & TIME
CMS
code:UUU · Robert Holmes



A spherical silver spaceship falls from the night sky and comes to rest in a forest clearing in Medieval England. Its descent is observed by a local robber-baron, Irongron, from his castle nearby. The following morning, he and his motley band visit the crash site where they are confronted by a helmeted warrior who claims the planet for the Sontaran Empire. The creature, Linx, sees Irongron as a potential ally and offers him advanced weapons in return for shelter and facilities with which to repair his damaged ship. Irongron agrees.

In the 20th Century, meanwhile, eminent scientists and secret space hardware have been disappearing without trace. In an attempt to put an end to this, the Brigadier has brought together all the remaining scientists under one roof at a remote country research centre. The Doctor is present too, and he meets a young woman who introduces hereself as Miss Lavinia Smith. The Time Lord sees through this deception and learns that his new acquaintance is in fact Sarah Jane Smith, a journalist who used her scientist aunt's name to get into the centre in the hope of obtaining a 'scoop'. Sarah is suspicious of the Doctor and watches him carefully.

Irongron is delighted when Linx presents him with a breech-loading rifle. The alien's ship has now been brought into the castle where the missing scientists - whom Linx has kidnapped using a primitive form of time travel - are working under hypnosis to repair it.

At their own castle nearby, Sir Edward of Wessex and his wife, Lady Eleanor, are worried that Irongron may attack them. They send Hal, a young archer, to kill the robber-baron as he walks along his battlements.

Linx kidnaps another scientist, Professor Rubeish, and the Doctor uses a detection device to get a fix on the alien's time zone. He follows in the TARDIS, unaware that Sarah has stowed away. On arrival in the Middle Ages, he heads for Irongron's castle, while Sarah inadvertently puts Hal off his shot, foiling his assassination attempt. Irongron sends his men out to catch the archer, but instead they bring back Sarah, who at first refuses to believe that she is in Medieval England. Intrigued by the woman's clothing and manner of speech, Linx hypnotises her and learns of the Doctor. Sarah recovers and, while Irongron battles against a robot knight created by Linx, she manages to escape.

The Doctor sees Hal captured by Irongron's men. At the robber-baron's castle he watches in fascination as Linx removes his helmet, revealing the monstrous features of a Sontaran. The Time Lord then finds the kidnapped scientists, but is caught when Linx returns to his 'workshop'. Recognising the Doctor as a scientist, Linx hooks him up to a machine that will help with the repairs to the damaged ship. The Doctor learns that the Sontaran was on a reconnaissance mission when he was ambushed in space by a party of Rutans - the creatures against whom the Sontarans are fighting an interplanetary war - and crashed on Earth. Once Linx has left, the Doctor is released by Rubeish - who escaped hypnosis due to his shortsightedness - and heads for the courtyard. Sarah and Hal rescue him from Irongron's men and take him to Wessex castle.

Irongron and his men stage an attack on Wessex castle, but are beaten off by stinkbombs and fire crackers made by the Doctor. Knowing that they have won only a temporary grace, the Doctor decides to counter-attack. Disguised as monks, he and Sarah are able to steal back into Irongron's castle. They head for the cellar where the Doctor shows Rubeish how to break the Sontaran's hypnotic control and return the scientists to the 20th Century. Linx appears and tries to kill the Doctor but Rubeish hits the creature on its one weak spot - the probic vent at the back of its neck - thus stunning it. While Linx is tied up, Sarah heads for the kitchens and drugs the food that is being prepared for the robber band.

Irongron finds Linx and captures the Doctor, who is put before a primitive firing squad. Once more, Sarah rescues him and the pair hurry back to Wessex castle to wait for the drug to take effect. An hour later, with Hal, they return to Irongron's castle. While the Doctor sends Rubeish forward through time, Hal collects up all the weapons made by Linx. Recovering from a drugged sleep, Irongron sees this and believes that Linx has betrayed him. He attacks the Sontaran, but is shot down. With his ship now repaired, Linx prepares to leave. However, Hal appears and shoots the Sontaran in the probic vent with an arrow, killing him. The Doctor only just manages to get everyone out of the castle before Linx's ship explodes and the whole place blows sky-high.

The Doctor and Sarah bid Hal farewell and leave in the TARDIS, bound for the 20th Century.

/4A, 1A, 3B, 2B, 2E, C.1. 3.27/

42. 4 A — MCU DOCTOR ZOOM OUT to MS as he recovers. H looks up R.

5. INT. WORKSHOP. DAY. (DOOR SHUT) (LINX'S HELMET ON RIFLE TABLE) (THE DOCTOR, PROPPED AGAINST A COLUMN, IS RECOVERING. LINX REGARDS HIM)

43. 1 A — LOW ANGLE MS LINX

LINX: You resisted well, Doctor. I could have increased the power but it might have killed you...and I require you alive. A brain of your capacity can be of use to me.

44. 4 A — MS DOCTOR

DOCTOR: Thank you..

LINX: You are not of this planet. How came you to be here?

45. 3 B — MS LINX Pan him R.

DOCTOR: I'm just a tourist...I like it here.

LINX: This hole inspace?

DOCTOR: You haven't seen it at its best...

LINX turns to DOCTOR

46. 4 A — MS DOCTOR with LINX's body R.

LINX: It has no military value. It is of no strategic significance.

DOCTOR: Once again - a Sontaran philosophy.

47. 2 D — CS LINX

LINX: I am Commander Linx, 5th Sontaran Army Space Fleet.

48. 4 A — MS DOCTOR

He gets up

DOCTOR: As I thought. A Sontaran warrior. So the perpetual war between Sontarans and Rutans has spread to this tiny planet?

49. 2 D — CS LINX

(4 next)

LINX: An emergency landing...I was on a reconnaissance mission when I was attacked by a squadron of Rutan fighters...You have encountered my race before, Doctor?

50. 4 A — 2-s DOCTOR/LINX /2 pull back to E/

DOCTOR: Unfortunately.

LINX: I overlook the insult for the moment. Which is your native planet?

DOCTOR: Gallifrey. I am a Time Lord.

PAN LINX to L of shot

LINX: Ah, yes. A race of great technical achievement, lacking the morale to withstand a determined assault.

DOCTOR takes step to him

DOCTOR: You think so?

LINX turns back

LINX: I am only a lowly commander, Doctor. I quote from the appreciation circulated by our military intelligence.

DOCTOR: You'd be advised never to put that appreciation to the test, Linx.

LINX: My ambition at the moment is limited to rejoining my squadron. You will be of great value to me. You can help me rebuild this ship.

51. 1 A — LS LINX / DOCTOR thru' spaceship. Medieval ZOMBIE L - R across them

DOCTOR: You seem to have acquired a lot of help already.

52. 4 A — MCU LINX

LINX: Primitives. I adapted my ship's frequency modulator and projected myself forward as far as I could. But I only had enough power to reach the Twentieth Century.

53. 2 E — 2-s DOCTOR/LINX ZOMBIE in C D/G goes to forge.

DOCTOR: . . . where you stole the advance materials, and the skilled help, that you couldn't find here?

(3 next)

LINX: Yes, but.... The work goes slowly...

LINX turns goes out. L.

PAN DOCTOR L. to LINX

DOCTOR: Commander, if you'll return these people to their own time. I might possibly consider ..helping you.

LINX: Do not attempt to bargain with me Doctor. Take that seat - there at the controls.

(HE POINTS THE TUBE.

THE DOCTOR RELUCTANTLY OBEYS.)

Hold 2-s.

DOCTOR: You're interfering with human evolution, Linx. You're going to do them incalculable damage.

LINX: I have no interest in human evolution.

(HE SWINGS A HAIR-DRYER TYPE HELMET DOWN ON THE DOCTOR'S HEAD)

I am now putting you under auto-control, Doctor, to ensure your co-operation.

54. 3 B — CS DOCTOR

PAN UP & L. to LINX

DOCTOR: (URGENTLY) Human beings have got to be allowed to develop at their own pace. At this period they're just a few steps away from barbarism.

(2 next)

LINX: You will monitor progress rates on the input panel against the programmer. It is concentrated but monotonous work.

55. 2 E — CS on back of chair. LINX'S hand presses switch PAN R. onto control panel LINX'S body out R.

(HE FLICKS A SWITCH)

Now I must leave you in charge for a time.

(PATTERNS OF SYMBOLS START FLASHING UP ON THE PANELS IN FRONT OF THE DOCTOR.

- - - - - - - - RECORDING BREAK - - - - - - - - -

Line-up cams. 3 & 5 and lock off.

56. 1 A — MLS 2 column with table f/g. LINX in L. to table. Picks up helmet & puts on. Picks up 3 rifles, out R.

(LINX PICKS UP SOME RIFLES)

DOCTOR: Give them breach-loading guns now and they'll have atomic weapons by the 17th century! They'll have the capability to destroy their own planet before they're civilised enough to handle it.

57. 3 D — CS DOCTOR

S/I

5 C — SPECIAL FX FLASH — SOUND STUD MIC

(AN ELECTRIC-BLUE FLASH STABS DOWN FROM THE HELMET AND HE STIFFENS IN SHOCK)

TAKE OUT 5

58. 2 E — ¾ LINX — SOUND ZOOM D

LINX: You will find it upays to concentrate on the task I have given you. Answer the programmer. ZOOM C1

He moves L to door.

59. 3 B — CS DOCTOR

(THE DOCTOR STUDIES THE FLASHING SYMBOLS AND PUNCHES OUT HIS REPLY.

60. 2 E — CS CONTROL PANEL DOCTOR'S hand works control

THE DOCTOR EASES CAUTIOUSLY DOWN IN THE CHAIR READY TO SLIP AWAY.

61. 3 B — DOCTOR hears door shut Eases down a bit — SOUND DOOR CLOSING

S/I

5 C — SPECIAL FX FLASH

AN ELECTRIC BOLT AGAIN MAKES HIM JUMP. HE DECIDES TO STAY WHERE HE IS.

TAKE OUT 5

/PAUSE: 3 unlock/

REPRODUCED BY ARRANGEMENT WITH BBC tv

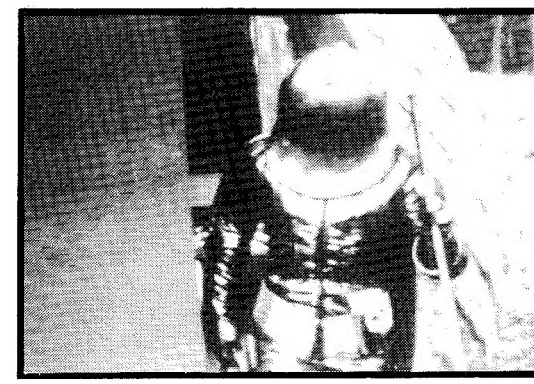
STORY REVIEW

John Peel

With a swirl of colour, a new title sequence heralded the start of the eleventh season of 'Doctor Who'. The pleasantly creased features of Jon Pertwee pulled back to show him, magician-like, in cape, with arms folded, inviting one and all along for the fresh rides. The new, diamond-shaped logo followed, and we were plunged into the first episode of the latest Robert Holmes epic.

'The Time Warrior' marked the first appearance of a Sontaran, somehow destined to become one of the show's most popular alien races. Despite their toad-like features, their plastic armour and their snorting, they clearly fired some imagination in the viewers. This first example, Linx, proves, as the Doctor aptly misquotes, "nasty, brutish and short". Stranded on Medieval Earth, he snatches technicians from the 20th Century to help him rebuild his starship. To appease his 'host', the robber-baron Irongron, he supplies the madman with firearms too advanced for their day. The Doctor, investigating the disappearances, follows through time to fight and ultimately defeat this menace. Though he is initially hindered somewhat by his latest companion, Sarah Jane Smith, the pair of them work well together on this their first shared journey.

That's really all there is to say about the plot; it follows the standard formula for the show - the Doctor captured, escaping, fighting and so forth that we have become accustomed to during the Pertwee era - and consists of a collection of mostly rather hackneyed ideas like the Doctor putting dummies on the castle battlements to make it seem that there are more troops on guard than there really are. Still, none of this really matters because the plot isn't in itself terribly important to the tale - as in most of Robert Holmes' stories, it plays a very quiet second fiddle to the dialogue. And, typically, the dialogue is generally that of wit.

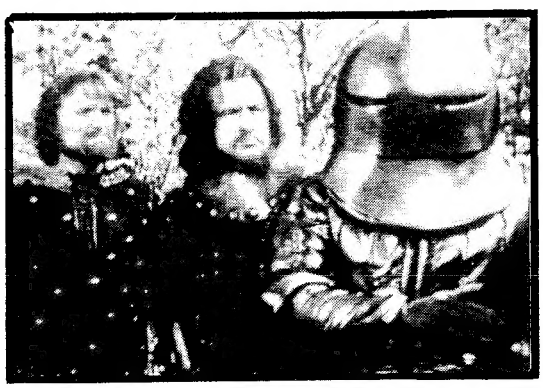


The script is peppered with humorous aphorisms and some fun one-liners. The Doctor certainly proves to be in top form as he remarks to the Brigadier that "a straight line may be the shortest distance between two points, but it is by no means the most interesting". Later, when Sarah asks him if he's serious, he quips: "About what I do, yes. Not necessarily about the way I do it." Even the Brigadier gets into the act with his comment about the security of the scientific establishment: "Most of their work's so secret they don't know what they're doing themselves." Linx, however, gets the best line when faced with Sarah. Realising that she is a human female, he comments: "You have a primary and secondary reproductive cycle. It is an inefficient system. You should change it." He isn't worried about the fact that is isn't so simple (or indeed desirable!) to accomplish.

The Doctor, in fact, comes over very well in this story. He gets to yell his Venusian karate words from time to time and fight a considerable amount. He even has the chance to dress up in armour and as a mendicant monk, and to put on silly voices. He finally reveals that his home planet is called Gallifrey, and describes the Time Lords as "Galactic ticket inspectors" - a remark which I doubt his fellow Time Lords would appreciate! Pertwee uses every chance in this tale to smile, pontificate or simply indulge in his eternal thirst for action. In short, he plays his Doctor to the fullest.

More interesting is the introduction of Sarah Jane. Given the brief that she was into Women's Lib, Holmes made the most of the humour in the situation. In a Medieval cloakroom, she complains about a serving woman's attitudes. "You're living in the Middle Ages!" she yells, before realising what a stupid comment this is. Holmes gently poked fun at the libbers' concepts, whilst endorsing them at the same time. Sarah is given plenty to do, and demonstrates her bravery and versatility throughout the tale. "There's always something you can do," she tells Sir Edward, "it is just a matter of working out what." She is excellent at doing just that.

Elisabeth Sladen was absolutely wonderful in her first serial. She made Sarah aggressive ("Get lost!"), wistful ("I could just murder a



cup of tea...") and cute as well. She had an infectious smile and an air of conviction about what she did. She never faltered, and to my mind proved in a single adventure to be a far better companion than Jo had ever been. I had never really warmed to the somewhat childish Jo; for Sarah, though, one could feel nothing but admiration. She was courageous and charming, clever and annoying - all at once. The potential for the character was clearly evident in this first story, and Lis Sladen certainly made the most of it.

As in 'Carnival of Monsters' (Serial "PPP"), Robert Holmes took the opportunity presented by this serial to poke fun at the show itself. The Doctor gets to deliver some strange explanations about delta particles that he is tracking, and to rant on about osmic projectors and starships on overload. It's all gobbledegook, of course - and Holmes knew it. He even had one of his characters, Professor Rubeish, say as much: "Never heard so much gobbledegook in all my life, but I expect you know what you're talking about." The Doctor gets a few digs tossed in his direction also. "A courtly rogue," Sir Edward remarks at one point. It is, however, Irongron's observation that has gone down in history: "Is this Doctor a long-shanked rascal with a mighty nose?"

The only real reservation I have with this tale is that while it's fun to watch, it's not really of lasting entertainment. 'The Time Warrior' is like a sitcom - you laugh at all the right places, but it doesn't stick too well in the mind. It's all froth, and little else. If froth is what you want, that's fine, but for me it fails to satisfy. Over the four weeks of the serial's transmission, I was left with the feeling that we had never really gotten anywhere. This was especially the case when the ending was so abrupt - Hal rushing down and shooting Linx in the neck, then the castle and all the problems and loose ends in the story disappearing in a massive explosion. I was left wanting more, and there was no more. Just a quick handshake, and the Doctor and Sarah are whisked off in the TARDIS on the way to their next adventure.

The reason for this is doubtless that Holmes was having so much fun with his characters that he neglected to get the viewers actually involved in the story. Unfortunately the characters are not, in and of themselves, sufficient to sustain it.

The human villains, typified by the callous Irongron and his stupid henchman Bloodaxe, are nothing special. Irongron does a lot of ranting, but you can't help feeling that he is hardly likely to pose a serious threat to the Doctor. Linx is nastier, but an alien that looks like a warthog is hardly fearsome. I had this terrible desire to laugh as he grunted and snorted his way through his fight scenes, and I never got the impression he'd have anything but trouble punching his way out of a wet paper bag. I guess I simply don't like the Sontarans as monsters; they have none of the charm of such villains as the Master, and none of the menace of even the silliest Daleks.

The story's good guys are not much better. Professor Rubeish is a stereotypical scientist - absent-minded, blind as a bat and totally divorced from the real world - and his colleagues are instantly forgettable. Sir Edward of Wessex is lethargic and foppish, and his wife, Lady Eleanor, is a non-entity. Hal the archer - well, he's an archer, and he has a good barber, but that's it. They are all just cardboard cut-outs with no real depth to them. The Doctor, Sarah and Linx get some good dialogue and Irongron has a nice line in invective, but they're really the only good speaking roles. It's all so superficial.

In the end, 'The Time Warrior' will really be best recalled as Sarah's first story, and the first appearance of a Sontaran. As far as that goes, it achieves its aims. It is by no means a bad story - simply a simple one. The action is there to join the quips together, and to prevent the children from falling asleep. The Doctor is there because it's his show, after all. As for the rest - well, it's lightweight fun, and never pretends to be anything else.

SPACE & TIME

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SPACE & TIME

PRODUCTION OFFICE

Jeremy Bentham

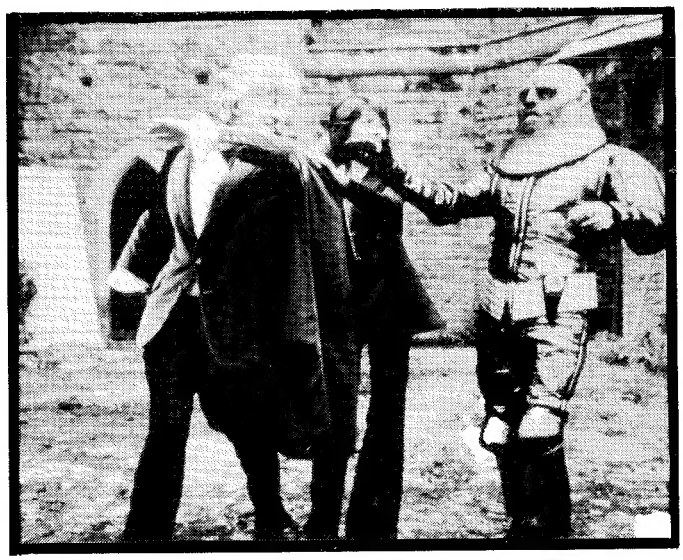
Although conceived as the opener for Season Eleven, 'The Time Warrior' was much more a product of the tenth season's recording cycle. It went into the TV studio on May 28th 1973 while its predecessor, 'The Green Death' (Serial "TTT") - which had been completed less than a month before - was still screening on TV.

This situation was a hangover from the previous year when, in order to take advantage of good weather and artistes' availability, 'Carnival of Monsters' (Serial "PPP") had been tacked onto Season Nine's studio allocation. Hence, in BBC terms, Season Ten's recording block began with 'Frontier in Space' (Serial "QQQ") and would have fallen short if had not been for the slotting in of 'The Time Warrior'.

It was Script Editor Terrance Dicks who proposed the notion of a serial set in Medieval England. Having noted the steadily rising tide of letters to the Production Office asking if 'Doctor Who' would ever again venture into Earth's past, he felt that the time was ripe to revive the historical story format, which had been phased out early in Patrick Troughton's era as the Doctor. The writer he asked to tackle this was Robert Holmes - who unfortunately hated the idea.

Basically a lover of Gothic drama, Holmes complained bitterly at having to set his story in so graceless and style-less a period. "I resisted the suggestion vigorously, although I needed the money," he recalled, "because memory reminded me that 'Doctor Who' had always been least successful when venturing into history. Finally we compromised. I would send the Doctor into the past as long as he didn't meet any historical figures. The next stage in the development of the script was to write a storyline. These are boring things which plot the main course of the action, and just to make life more interesting, I wrote mine in the form of a citation."

This 'citation' was a message from Sontaran Hol Mes, headed "For The Attention of Terran Cedicks", which told the story of Captain Jingo Linx's exploits and eventual demise after crash-landing in Medieval England, this being compiled from "the entries in Captain Linx's log and from images recorded in the cursitor's memory-banks" - 'cursitor' being Holmes' description of the Sontaran's spaceship. The citation ended with the recommendation that Linx "be posthumously awarded the Galactic Hero's Cross, 2nd Class".



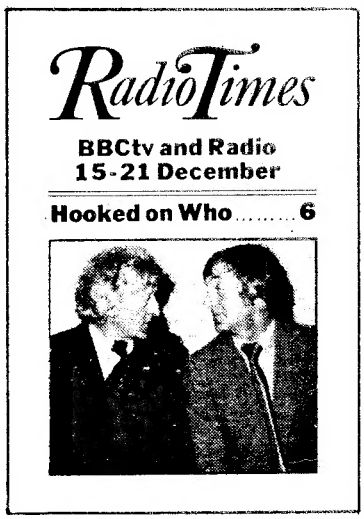
In this way, Holmes skilfully and amusingly set out his storyline for 'The Time Warrior'. A number of minor differences are apparent between this and the serial as screened on TV. For example, in the storyline Linx unleashes a group of fighting robots to attack Irongron's men as he prepares to blast off in his ship at the end of the tale, but this idea had to be dropped for reasons of cost. Another change is that whereas in the storyline the Doctor fires the arrow which kills Linx, in the televised version this action falls to Hal the archer.

Although Holmes usually disliked including social comment in his scripts, 'The Time Warrior' was something of an exception to the rule in that he intended to draw an analogy with the war in Vietnam, with Linx representing the US involvement. This is perhaps even more apparent from the original storyline than from the TV serial, for example in Linx's reported description of Irongron's group as "a bunch of gooks".

On a rather lighter note, Holmes also decided that it was time the Doctor's home planet was given a name. Irritated by the apparent dichotomy of a culture preaching such high moral ethics, as represented by the Doctor, and yet practising the meddlesome bureaucracy of "...a race of galactic ticket inspectors", he christened the world 'Galfrey' - a derivation from 'gallimaufry', meaning mixture or medley. This was lengthened slightly in the final script to 'Gallifrey', and the name was first revealed to the public in answer to a reader's question in 'TV Action', some months before 'The Time Warrior' was transmitted.

Recording and editing on 'The Time Warrior' was completed by September 1973, with just two sequences needing to be spliced in: the opening and closing credits. Realising that this serial marked the beginning of the show's second decade, Barry Letts decided that the landmark should be graphically symbolised as such.

The new title sequence was devised by Bernard Lodge, who had worked on the previous three. Lodge chose to abandon 'visual howlaround' as the basis of the display, opting instead to adapt the 'slit scan' technique, pioneered by American John Whitney, of shooting down a mirrored cone, into the bottom of which was cut a small aperture opening onto a moving, coloured pattern. By blending several different patterns with some conventional rostrum animation of Jon Pertwee, plus a pop art-based new logo, Lodge achieved a radical new look to each episode's beginning and end.



Programmes for 15 December
BBC1
Into the past – to find the future. The redoubtable Dr Who returns with a new assistant, journalist Sarah Jane Smith, and Lethbridge Stewart to fight The Time Warrior in not-so-merrie England 5.10

Cover story Dr Who returns this week and faces a new and more terrible enemy than ever in the story of *The Time Warrior*. Luckily he has friends like the family *Parkinson* (Saturday BBC1), Paul Jones's son Matthew, who's on *Pebble Mill at One* (Friday BBC1) and Vanessa Miles, star of *Vienna 1900* (Saturday BBC2). Liz Dickson reports

Who's who

Dr Who
Saturday 5.10
BBC1 Colour

Mike Parkinson father of three fans

'DR WHO IS more for adults and I take it on a camp basis,' says Michael Parkinson. 'I enjoy well-made hokum which it is, and I've observed in the eldest boy that he accepts it now the way I do. Yet he started out by watching the Daleks from behind a chair, not quite being able to leave the room. Now he thinks it is the funniest programme on TV.

'What frightened the children most were not things from under the sea but the Daleks who've always seemed rather harmless things to me. Maybe they found something a bit relentless in the machines. Anyway, like all kids they've made Dalek noises around the house and played at exterminating.

'People who get their knickers in a twist about *Dr Who* having bad influences are just ridiculous. I'm sure our children won't grow up mentally deformed from watching it.

'Now a six-year-old being accosted by a strange man – that's different. A child could be emotionally scarred. But *Dr Who* is there to be spooked at – it is an extension of all our fantasies and imagination very well expressed. Surely we all enjoy being frightened a bit.

'It is impossible to prefer one of the Dr Whos because each has his essentially personal style. Patrick Troughton's style is serious. And Jon [Pertwee] has got style with a bit of class: with him I sense he's sending the whole thing up.

'The central character is a good one – and so there's no reason why it shouldn't go on for ever. The whole thing is marvellous inventive stuff with the quality of a good comic strip. Pure entertainment.'

Parkinson and friend: 'An extension of all our fantasies and imagination very well expressed'

'THE DALEKS came into my life in 1963,' says the man who dreamed them up, and has scripted many of the Doctor's chilling adventures, Terry Nation (above, with four of his creations).

'I have been asked more times than I could count to explain the success of the Daleks in philosophical terms. The answer is simple: kids love to be frightened.'

There are more startling revelations by him in the RADIO TIMES *Dr Who special: plus interviews with the three Doctors, the story of assistants who have figured in the ten years of the series, full specifications to build your own Dalek, plus a spanking new Dalek story, specially written by Terry for the occasion.*

And the whole thing comes to you inside the cover shown above in 68 full-colour, exciting, action-packed pages – all yours for only 30p. Get your copy today. Don't miss it!

Radio Times
DR WHO SPECIAL

5.10 *Colour: New series*
Dr Who
starring **Jon Pertwee**
in *The Time Warrior.* A four-part story by ROBERT HOLMES
1: An alien ship crash-lands near a medieval castle. Soon the combination of primitive ferocity and advanced technology faces the Doctor with a terrifying problem.

Irongron.....DAVID DAKER
Bloodaxe.....JOHN J. CARNEY
Meg.....SHEILA FAY
Linx.....KEVIN LINDSAY
Dr Who.....JON PERTWEE
Brigadier Lethbridge Stewart
NICHOLAS COURTNEY
Professor Rubeish.DONALD PELMEAR
Sarah Jane.....ELISABETH SLADEN
Eleanor.....JUNE BROWN
Edward of Wessex.....ALAN ROWE
Eric.....GORDON PITT
Hal.....JEREMY BULLOCH

Incidental music by DUDLEY SIMPSON
Script editor TERRANCE DICKS
Designer KEITH CHEETHAM
Producer BARRY LETTS
Director ALAN BROMLY
Who's Who: pages 6 and 7

The RADIO TIMES *Dr Who Special – 68, full colour, action-packed pages – is on sale now, price 30p from booksellers*

Letters

Show us some 'Dr Who' repeats

I happened to be watching *Blue Peter* (BBC1) on 5 November when I noticed a review of *Dr Who* which will soon be ten years old. The thought immediately struck me that while many of the earlier stories were very good they are likely to remain in 'cold storage' and never be used again.

All television programmes tend to be repeated, and as the *Dr Who* series now tends to run for about six months of the year instead of ten, as it used to, perhaps it would be a good idea to give some of the stories a second showing.

Many of the ten million viewers may, like myself, have missed some of these early programmes and would therefore appreciate an opportunity to see them even if it is only one serial a year.

P. Yorke
Ipswich

RONALD MARSH, Head of Serials, Drama, Television, replies:
Some Dr Who *stories have been repeated very successfully as single programmes, and we certainly hope to show others this way in future. However, writers' and artists' contracts include an agreemen that repeats may only take place within a specified period, and this has expired as far as the very early stories are concerned.*

For everyone who enjoys the programme I would like to recommend the RADIO TIMES Dr Who Special, *published this week, which covers all aspects of the show throughout its 10-year history as well as a new original adventure of 'The Doctor.'*

(See also the Dr Who *feature on pages 6 and 7)*

Page

among Who's friends

Matthew and Paul and friend: 'He's half in the world, half out'

Vanessa Miles and friend: 'It makes me laugh and it's clever'

Matthew Jones aged 10 son of Paul

'THE DALEKS, of course, what else could be the best thing? I'm really keen on them and their funny voices which aren't fierce exactly, but there is something frightening about them which I can't get into words – the exterminating . . .

'*The Day of the Daleks* seems very real to me, I could see them all happening. If I see it all in my head then I can see the sort of thing turning up where a Dalek spaceship comes down on the football pitch where I'm playing, then I'd meet them. I don't long to be in it, too, because I can't see where a small boy would fit in.

'You see, one thing that's frightening about the programme is that it's really sort of believable though the Ogrons didn't worry me. They look like gorillas – but the clothes they wear doesn't make them worse because you're used to seeing gorillas dressed up in comics.

'I like this *Dr Who* because he's half in the world and half out of it, so he's rather strange, yet he looks all perfectly possible for the series. One of the best things he does is the karate – a real chop – zonk – really good. Mostly I watch it with my brother, though he's in hospital now. By the time Dr Who comes on I'm really bored. By then, I mean, My God, I'm really *bored*. Well, I've read all my comics.

'Funny thing about the Dr Who theme – you can't copy it. I've tried humming it but it doesn't work. *Dr Who*'s not scary stuff – but I used to watch the Daleks from behind the seat. I had to watch, but I was longing to go. Probably *Dr Who* will go on for ever – it's good enough, isn't it?'

Vanessa Miles super-fan and auntie

'THE DALEKS take the biscuit for me,' says Vanessa Miles. 'They are so absolutely terrifying and extraordinary: I adore those dismembered telephone boxes zooming about on their own. I suppose there's an actor running along inside there – one tends to forget that.

'I liked the middle Dr Who – the dark and sort of swarthy one. The changing of the cast is done so awfully well, all the different angles they bring, yet the whole thing still hangs together and works. It's not a sloppy programme, and the guises are incredible. For me it has got what Quatermass had when I was very tiny. You see, I love an idea that sweeps you off the realms of some strange fantastical world, which this does. Actually, the whole concept of this fantasy is a bit potty and I enjoy that. It's light too, isn't it?

'It's something amusing to switch to when I'm back from work and ready to flop down on a Saturday – when one's compatriots want to watch all those silly people with their legs in the air kicking a ball about.

'*Dr Who* has certainly got adult appeal, though I'd hardly class myself as an adult – don't think I'll ever be one either. Started watching the programme again when I was with Christopher and Sara [her brother and sister] and their children.

'It sounds awfully cosy, doesn't it, but it's a family programme that goes with tea and that sort of stuff.

'The programme is part and parcel of the weekend – and I can see *Dr Who* ploughing on for ever.'

SARAH JANE SMITH

Jeremy Bentham

In creating the character of the Doctor's new companion, Sarah Jane Smith, Producer Barry Letts and Script Editor Terrance Dicks were aware that they risked tampering with a proven winning formula.

Jo Grant had established almost the archetypal template for a "'Doctor Who' girl" role. In contrast to the self-assured, somewhat sophisticated Liz Shaw, Jo had been bubbly, vulnerable and scatter brained; a good screamer and someone who could convincingly tell the Doctor how brilliant he was. In short, she had been an ideal complement to Jon Pertwee's avuncular Doctor, helping to make the show a runaway hit - not only in Britain but also overseas. For the first time, BBC Enterprises had succeeded in selling the show to the USA, where a package of Pertwee stories, starting with 'Doctor Who and the Silurians' (Serial "BBB"), aired sporadically from June 1973 onwards, attracting a very favourable response not only from viewers but also from critics, one of whom went so far as to say that "...Jon Pertwee's Doctor exhibits a delightful blend of Sherlock Holmes, Buck Rogers and Alastair Cooke".

Letts and Dicks eventually elected to make Sarah Jane a freelance journalist, and ostensibly a drum-banging Women's Lib type. However, anxious to avoid rocking a very well-designed and successful boat, they determined that, like Jo, she would have to be reliant upon the Doctor's confident brilliance when things got out of hand.

Katy Manning had been contracted up to 'The Green Death' (Serial "TTT") and was accordingly written out at the end of that serial. As 'The Time Warrior' went into production almost immediately afterwards (see page "70-07") the main imperative was to cast her replacement as quickly as possible. Barry Letts had some names in mind but, with the immediacy of the problem, he was more than willing to accept ideas and suggestions from his colleagues in Series and Serials. It was Bill Slater, in charge of 'Z Cars', who pointed Letts towards a promising 25-year old actress with whom he had just worked, by the name of Elisabeth Sladen.

Lis Sladen had always wanted to go into show-business. As a child she had trained as a dancer and performed for a while with the Royal Ballet before giving it up when she was 11. She had made her first appearance as a professional actor at the age of 18 in her native Liverpool, in a performance at the Liverpool Playhouse, and subsequently built up a solid reputation as a repertory

artiste. She had broken into television only fairly recently, having moved from Liverpool to London shortly after her marriage to actor Brian Miller. Apart from 'Z Cars', her other TV credits included 'Doomwatch'; 'Public Eye'; 'Some Mothers Do 'Ave 'Em'; 'Special Branch'; and Granada's famous soap opera 'Coronation Street' (in which she played one of Len Fairclough's girlfriends for several episodes). Barry Letts quickly invited her to read for a 'Doctor Who' part, and was delighted to find Bill Slater's recommendation well-founded. Within a fortnight Lis Sladen was asked to prepare for the regular role of Sarah Jane Smith.

At this point in time the series' tenth season had not yet finished its run on air, so as far as the general public were concerned Jo Grant was still the Doctor's companion. Elisabeth Sladen's introduction to 'Doctor Who' was therefore a very muted affair. The only journalists and photographers present during production of her first serial were BBC staff, although she was interviewed just in time to be included in the 'Radio Times' tenth anniversary special publication (see 'Season 10 Special' release).

The formal press call for Sarah Jane Smith was on Tuesday, June 26th 1973, the week following transmission of part six of 'The Green Death', by which date 'The Time Warrior' was already 'in the can' and the programme's production staff and regular cast were on their annual leave (two months for Barry Letts and Terrance Dicks, three for Jon Pertwee).

TECHNICAL NOTES

Jeremy Bentham

Production of 'The Time Warrior' took place during a period when Barry Letts and Terrance Dicks were even busier than usual: not only were they carrying out their usual duties on 'Doctor Who', they were also working hard on their new six-episode space adventure series, 'Moonbase Three'.

Devised as science-'faction' rather than science-fiction, 'Moonbase Three' was an attempt to visualise the life of a community living on the lunar surface towards the end of the 20th Century. Apart from Letts and Dicks, the series had many other 'Doctor Who' stalwarts working on it, including Visual Effects Designer Mat Irvine who was responsible for most of the considerable miniature filming done for the show. The bulk of the studio work went ahead during July and August 1973 and the series was transmitted on Sunday evenings, in a later time slot than 'Doctor Who', beginning on September 9th 1973.

Amongst the writers commissioned for 'Moonbase Three' was veteran 'Doctor Who' author John Lucarotti, He contributed two scripts, 'Achilles Heel' and 'Castor and Pollux', on the strength of which he was asked by Terrance Dicks to submit a new story for 'Doctor Who' (which he based around the idea of the whole human race in cryogenic suspension).

In order to sell their new series to Head of Drama Shaun Sutton, Barry Letts and Terrance Dicks had written the pilot episode, 'Departure and Arrival', themselves. Responsible also for setting up the production side of the show, Letts was unable on this occasion to direct the last story of the 'Doctor Who' recording block. He realised that he needed a very experienced hand at the helm of 'The Time Warrior', leaving him free to concentrate his efforts on 'Moonbase Three', and the prime candidate was Alan Bromly.

With a long television career behind him, Alan Bromly was certainly no stranger to science fiction, having produced the last two seasons of BBC2's classic s-f/supernatural series 'Out of the Unknown'. Nevertheless, he found working on 'Doctor Who' a taxing endeavour. Problems abounded, not least with the principal monster, Linx the Sontaran.

The design of Linx resulted from an inspired pooling of talent from Jim Acheson of the Costume Department and sculptor John Friedlander. Robert Holmes' script described Linx as a toad-like creature dressed in a space-suit resembling a futuristic suit of armour (so that Irongron would instantly recognise him as a 'star warrior'). To this end, Acheson devised a heavily padded costume made from a gun metal-coloured fabric, complete with grey leather boots and an equipment belt. Friedlander, meanwhile, supplied the fibreglass helmet and collar, the three-fingered hands and, of course, the mask itself, which was a heavy-duty latex construction bonded by spirit gum to a thinner rubber facial appliance worn by actor Kevin Lindsay, for whom the entire costume was specifically tailored.

The problem was that this costume generated a terrific amount of heat and condensation, particularly under the powerful lights in the recording studio. This would have caused difficulties for any actor but, to make matters worse, Kevin Lindsay, who had been chosen to play the part because of his short stature and his vocal artistry, admitted during production that he also had a weak heart. Consequently, he suffered frequent attacks of breathlessness, particularly during scenes where he had to wear both mask and helmet together. This resulted in lengthy delays, and increased pressure on the Director, as precious studio time ticked away. In an attempt to overcome these difficulties, Bromly frequently abandoned in-order shooting; for example, he crammed in as many scenes as he could in the Wessex castle set while Lindsay was resting. These included a sequence for episode one which was cut out before transmission, featuring Wessex's serving wench, Mary, with whom Hal the Archer is occupied when Lady Eleanor enters and commands him to attempt the assassination of Irongron.

The modest budget allocated to 'The Time Warrior' precluded the use of any genuine Medieval castle for location filming. The existing examples were normally open to the public, and payment of 'loss of earnings' compensation to the site's owners would have been prohibitively expensive. Eventually P.A. Marcia Wheeler found a suitable venue in the grounds of a Victorian-built folly just outside Crewe, Staffordshire, which was owned by a wealthy American family. With suitable redressing, using appropriate props and large quantities of straw, this edifice provided not only the courtyard of Irongron's castle, but also the battlements and buttressess of Edward of Wessex's. Irongron's castle was never seen in long shot and the exterior of Wessex's was represented only by a single stock caption still.

Fight sequences on location were arranged by stunt expert Marc Boyle due to the temporary unavailability of Terry Walsh. Walsh was back in time for the studio recordings, however, and he doubled both as the Doctor and as the Fighting Robot for the many combat scenes in the final episode. In particular, the Hollywood cliche sequence of the Doctor swinging across a room on a chandelier was directly under Walsh's supervision.

Studio recording for this serial took place in two blocks, the first over May 28th/29th in TC6, the second over June 11th/12th in TC1. Special effects were fairly limited: aside from a few mechanical props, such as the mechanically-unfurling flag which Linx plants in the ground to claim Earth as Sontaran territory, the majority fell within the purview of the Inlay Operator, cueing in CSO shots of fireballs in flight, the glow from Linx's gun, etc.

Linx's golfball-like spacecraft was put together in several sections cut from large blocks of expanded polystyrene. These segments were not fixed rigidly together when the ship was fully assembled, thus it could be opened up for shots where it was necessary to see inside the vessel, i.e. as the Sontaran prepares for lift-off in episode four.

The destruction of Irongron's castle was achieved very cheaply. Unable to afford an effect showing the white, glowing sphere of Linx's ship rising above an exploding model castle, Alan Bromly settled for combining rapid shots of the castle caption slide, stock footage of a quarry explosion and white-out effects over the filmed location footage.

The gamble of opening this season just before, instead of just after, the Christmas holiday period paid handsome dividends. Despite a lacklustre 'Radio Times' cover feature (see page "70-08"), 'The Time Warrior' picked up ratings close to the ten million mark and ushered in one of the most successful periods in 'Doctor Who's' long history.

PRODUCTION CREDITS

Stephen James Walker

SERIAL "UUU" — COLOUR

PART 1	Duration 24' 15"	15th. December 1973
PART 2	Duration 24' 10"	22nd. December 1973
PART 3	Duration 23' 30"	29th. December 1973
PART 4	Duration 24' 57"	5th. January 1974

CAST

STARRING:
Doctor Who.....Jon Pertwee

INTRODUCING:
Sarah Jane Smith.....Elisabeth Sladen

FEATURING:
Brigadier Lethbridge-Stewart.....Nicholas Courtney

Linx.....Kevin Lindsay
Irongron.....David Daker
Hal.....Jeremy Bulloch
Professor Joseph Rubeish.....Donald Pelmear
Edward of Wessex.....Alan Rowe
Lady Eleanor.....June Brown

WITH:
Bloodaxe.....John J. Carney
Meg.....Sheila Fay
Mary.....Jaqueline Stanbury
Eric.....Gordon Pitt
UNIT Soldiers.....David Cleeve, Stephen Ismay
Irongron's Men.....Keith Norrish, Jimmy Lyon
Alan C. Thomas, Bill Herbert
Alan Lenoir, Emmett Hennessy
Tom Atkins, Brian Bowles
Dick Weable, David Buswell
Michael Ralph, Michael Boone
Ray Dunbobbin, Steve Brunswick
Howard Williamson, Malcolm Stevens
David Carruthers, Jim Whelan
Andrew Abrahams, Sidney Tomas
Jon James, Andrew Greenwood
Alan Luxton, Marc Boyle
Douglas Domingo, Rodney Cardiff
Scientists.....Roger Marston, David Eynon
Paul Phillips, Frank Seton
George Ballantine, Eden Fox
Irongron's Men in Workshop.....Douglas Domingo
Robert Peters
Wessex Men.....Ronald Nunnery
Allan Deutrom, Clifford Kershaw
Robot.....John Hughman
Dudley Long, Bill Monks
Sentry.....Steve Brunswick
Double for Doctor Who.....Terry Walsh
Kitchen Hags.....Mary Rennie, Bella Emberg
Extra.....Bill Lodge

TECHNICAL CREDITS

Production Assistant.....Marcia Wheeler
Assistant Floor Manager.....Rosemary Webb
Director's Assistant.....Judith Harris
Technical Manager 1.....Mike Jefferies
Technical Manager 2.....Fred Wright
Sound Supervisor.....Tony Millier
Grams Operator.....Barry Bonner
Crew.....No. 9
Senior Cameraman.....Paul Kay
Vision Mixer.....John Barclay
Floor Assistants.....Chris Brossard
John O'Shaughnessy
Film Cameraman.....Max Samett
Film Sound.....John Gatland
Film Editor.....William Symon
Visual Effects.....Jim Ward
John Friedlander
Stuntmen/Fight Arrangers.....Marc Boyle
Terry Walsh
Costumes.....James Acheson
Costume Assistant.....Robin Stubbs
Make-up.....Sandra Exelby
Incidental Music.....Dudley Simpson
Special Sound.....Dick Mills
Script Editor.....Terrance Dicks
Designer.....Keith Cheetham
Producer.....Barry Letts

DIRECTOR:

ALAN BROMLY

BBCtv 1973